

Unit 1: Narrative – Crafting True Stories

Timeframe: September through Mid-October

Assessment

- first week of School – Pre On-Demand Assessment for a baseline
- Mid-October– Post On-Demand Assessment and Published Pieces (with Celebrations)

Mentor Text

Come On, Rain! By Hesse

Additional suggested mentor texts tied to specific crafting and elaboration lessons can be found in the Narrative Writing Folder.

Teaching Points - Many of these teaching points can be and sometimes need to be taught over multiple sessions.

Bend 1: Writing Personal Narratives With Independence	Bend 2: Becoming a Storyteller on the Page	Bend 3: Writing with New Independence on a Second Piece	Bend 4: Fixing Up and Fancying Up Our Best Work	Additional TP's
Writers make New Year's resolutions. They think about and imagine the kind of writing they want to make, and they set goals for themselves to write in the ways they imagine. Then they work hard to reach their goals.	Writers don't just pick an idea and then bingo, write a story. They rehearse by story-telling their story in many different ways. (Timelines, drafting booklets, across their fingers...)	When writers are in charge of their own writing, they think back over everything they know how to do and make a work plan for their writing. They use charts and their own writing to remind them of what to do.	When writers finish a piece of writing, they revise in big, important ways. They try to read their work like a stranger and think, "Is this clear? Can I take away a part or add a part to make it clearer?"	<ul style="list-style-type: none"> • Watermelon Stories vs. Seed Stories (small moments) • Using Cut and Paste with Scissors and Tape • Cracking Open or Unpacking General Words • Using Stronger Verbs • Unpacking Heavy Sentences • Writing with Voice • Creating a Dramatic Scene • Summarizing Information • Sharpening the Focus • Using sensory details • Time Focus • Narrowing the Time Focus • Describing the Setting • Describing a Character • The Inner Life of a Character • Person vs. Nature • Using a Parallel Story • Repeating Lines or Phrases • Crafting a Title • Give-Away Leads • Emotional Endings • Surprise Endings • Circular Endings
Writers think of a person who matters to them, list small moments they've had with that person, then write the story of one of those moments.	Writers try on different leads for size. They study the works of authors and then try our different ways to improve their stories.	Good writers write from inside a memory. They step into another time, another place, and relive that experience.	Writers read their writing out loud and they read it often.	
Writers think of a place that matters to them then list clear, small moments they remember in that place and then write one of those small moments.	After carefully crafting each word of a lead, writers fix their eyes on their subject and write fast and furiously without stopping.	Writers elaborate by adding dialogue, action, thoughts and setting details.	Writers work hard on luring their readers in with a special lead. A secret is that writers work just as hard on their endings. (Use mentor texts to study endings.)	
Writers let the things around them remind them of their memories. Look around you and let what you see remind you of a story.	Guided Inquiry-what does Karen Hesse (or any other mentor author you have chosen to use) do to make <i>Come On, Rain!</i> so powerful and meaningful? – Study texts, listen in, and coach. Chart observations.	When people are talking in your story, you need to capture their exact words and use quotation marks to signal, 'These are the exact words the person said.' Let's see what published writers do to punctuate quotations and try to do those exact same things.	Most writers rely on checklists and each item on the checklist reminds them of a lens they can use to reread and refine their writing. If we have 6 items on our checklist, we read our writing 6 times, once with each item as a lens.	
Writing conferences have a reliable structure. The teacher will want to know what you are doing as a writer and your job is to explain what you are working on. Sample interview is in the Narrative folder.	Revision is not about fixing errors; it's about finding and developing the heart of the story.	Replace summarized conversations with dialogue.	Writers rely on friends who help them edit. Today we will exchange papers and help each other make our pieces stronger.	
(More TP's on next page)	Writers tell the inside story by including thoughts, feelings, and responses to what is happening. (More TP's on next page)			

Unit 1: Narrative – Crafting True Stories (continued)

Bend 1: Writing Personal Narratives With Independence	Bend 2: Becoming a Storyteller on the Page	Bend 3: Writing with New Independence on a Second Piece	Bend 4: Fixing Up and Fancying Up Our Best Work	Additional TP's
Writers focus on exact details and specific words rather than general sentences. They make a movie in their minds and then zoom in on the most important part, the heart of the story.	Writers typically begin new paragraphs to help organize their stories.			Additional Resources: Calkins: <i>Crafting True Stories, Units of Study for Teaching Writing, Grades 3-5, Book 1: Launching the Writing Workshop, Writing Pathways, If...then Curriculum</i> Fletcher: <i>Craft Lessons Teaching Writing K-8</i> Carl Anderson: <i>Strategic Conferencing</i>
When a person wants to get better at anything, it helps to look back and ask, "What can I do in the future to get better."	Writers notice that if their paragraphs are tiny, the text is underdeveloped. (Twin sentences)			
Writers edit as they are writing by thinking about the words they know how to spell.				

Unit 2: Informational: The Art of Informational Writing

Timeframe: Mid-October through December

Assessment

- Mid-October – Pre On-Demand Assessment for a baseline
- End of December– Post On-Demand Assessment and Published Pieces (with Celebrations)

Mentor Text: *Deadliest Animals*

Teaching Points - Many of these teaching points can be and sometimes need to be taught over multiple sessions.

Bend 1: Organizing Information	Bend 2: Reaching to Write Well	Bend 3: Moving Toward Publication	Bend 4: Transferring Learning from Long Projects to Short Ones	Additional TP's By Ralph Fletcher
<p>Informational writers rehearse their writing by actually teaching real students. One way they do this is by using their fingers as graphic organizers to structure subtopics. Spend the last few minutes of this session having children write long on their topics, filling pages with all they know.</p>	<p>Informational writers learn to elaborate by studying mentor texts, taking note of all the different kinds of information that writers use to teach readers about subtopics. One way writers elaborate is by not just telling facts but by creating a mind picture for the reader. Another elaboration technique informational writers use is telling a little story, a vignette that teaches the reader about the topic. Spend time having children study mentor texts.</p>	<p>This bend allows you to connect the informational writing process to content area writing. Taking a look at this bend, pgs. 127-159 is a good idea. It will help you plan informational writing in content areas.</p>	<p><i>This bend allows you to connect the informational writing process to content area writing. Taking a look at this bend, pgs. 127-159 is a good idea. It will help you plan informational writing in content areas.</i></p>	<ul style="list-style-type: none"> • Using Questions to Outline • Outlining the Beginning, Middle, and End • Jazzing Up Your Title • Writing Subtitles That Teach • Narrowing your Focus • Focusing on One • Writing an Introduction • Writing in Paragraph Form • Writing a Topic Sentence • Using Subheadings to Organize Information • Describing Your Subject • Using Supporting Details and Examples • Leaving Out What the Reader Already Knows • Using Commas to List Multiple Facts • Putting Voice into Nonfiction Writing • Putting the Reader into Your Writing • Using Repetition for Emphasis • Using Comparisons • Selecting Fascinating Facts • Writing a Strong Lead for a Biography
<p>Informational writers make plans for organizing their work. They consider different ways their book can be structured. Perhaps they list different kinds and then different ways.</p>		<p>Writers revise their work by rereading it carefully to look for places that are confusing or undeveloped. They reread it as if they are seeing it for the first time.</p>	<p><i>Draw upon a unit you are working on and let the children know that from now on, you will be writing nonfiction as part of social studies/science.</i></p>	
<p>Informational writers try on different structures for their books. They try Boxes and Bullets, Causes and Effects, Problem-Solution, or Compare and Contrast. Model and have them try it</p>	<p>Writing chapters is like making paper chains. Writers know each chapter needs to connect to the chapter before it. Paragraphs need to connect too and there are two secrets to make sure this happens. First, the order needs to make sense and second, the author uses transitional words like because and also and therefore to glue parts of the text together.</p>	<p>Page 102 has teaching coordinating conjunctions and subordinating conjunctions as a mid-workshop teach. It can also be a mini lesson on its own.</p>	<p>Writers use what they know about informational writing to write articles or essays in the content areas like social studies or science. One way writers structure their texts is by using boxes and bullets. Model using a current unit. Recall other ways to structure informational writing: causes and effects, problems and solutions, comparing and contrasting...</p>	
<p>The reason this unit is called Informational Writing is that the whole purpose of your writing is to convey information. (Use a well-written passage to study. Read and discuss.) Students go off to draft long and hard.</p>		<p>Writers elaborate by including text features that will help readers better understand the topic. List possible text features. They only choose one or two features they think are really important- more is not better.</p>		
<p>More TP's for these bends on next page</p>				

Unit 2: Informational: The Art of Informational Writing (continued)

Bend 1: Organizing Information	Bend 2: Reaching to Write Well	Bend 3: Moving Toward Publication	Bend 4: Transferring Learning from Long Projects to Short Ones	Additional TP's By Ralph Fletcher
Informational writers organize their writing by using a table of contents. They use that same planning strategy to organize each chapter.	Informational writers interest their readers by making sure their writing contains both facts and ideas. Informational writers ensure their texts are accurate by researching. They use resources to find perfect facts or perfect examples that add to their writing.	Writers check major facts to be sure they are as accurate as possible. A good analogy is checking your backpack to make sure you didn't forget anything (fact checking) vs. deciding what to put in it and packing it (researching). One way writers do this is they scan their drafts for facts that are shaky and then quickly look at a source or two to confirm the facts are true.	Nonfiction writers assess their own writing to see what works and what doesn't by rereading to see if their drafts match what they planned.	<ul style="list-style-type: none"> • Writing a Strong Lead for a Biography • Attending to Setting • Using Strong Verbs Including Detailed Drawings • Writing a Bok Blurb • Writing a Caption for a Photograph or Drawing • Creating a Glossary
	Check student work against the third and fourth grade checklists to see what gaps you may need to teach today.	Informational writers edit their work to make sure their ideas are clear. One of the most important organizing structures is the paragraph. Paragraphs group sentences into topics. One way writers create paragraphs is by looking for large chunks of text and rereading carefully to see what parts belong together. Review other things students might be looking for as they edit. This day is for editing and then sharing completed texts. Page 120 has pronoun-antecedent connections as a mid-workshop as part of editing.	Writers revise by asking themselves questions to determine if their drafts are done.	
	Writers study mentor texts to find examples of powerful introductions. The big question today is 'What is this author doing to make a powerful introduction.' Group up to study texts and chart ideas. See page 86 for more ideas. <ul style="list-style-type: none"> • Start with a quote or a bit of excitement • Go over big topics that will come up in the book 		Information writers can use their skills at structuring and elaborating, introducing and closing, to create all sorts of information texts. Share example of a speech- Mary Pope Osborne's speech is on page 144. Show another example of informational writing: an article. List possible forms of informational writing.	
	<ul style="list-style-type: none"> • Talk about the whole thing and not just the parts • Ask questions to get readers curious 		Writers draw on everything they know to make sure their work is the best it can be. Students will be finding places they did something they can remind others to do-set them up to share with a partner.	
	Informational writers create conclusions that leave the reader thinking. This lesson is a mid-workshop but can stand alone. Look at mentor texts to see what authors do to wrap up their stories.		A nice final celebration is to invite in younger students and have your students teach them what they learned about informational writing.	

Unit 3: Opinion: Changing the World

Timeframe: January through Mid-February

Assessment

- First week of January – Pre On-Demand Assessment for a baseline
- Mid-February – Post On-Demand Assessment and Published Pieces (with Celebrations)

Mentor Text: none at this time

Teaching Points - Many of these teaching points can be and sometimes need to be taught over multiple sessions.

Bend 1: Launching Work on Persuasive Speeches.	Bend 2: Raising the level of Persuasive Writing.	Bend 3: From Persuasive Speeches to Petitions, Editorials, and Persuasive Letters	Bend 4: Cause Groups - Organize the groups based on interest and passion for the cause.
Speechwriting is a kind of opinion writing. The writer, or speaker, puts forth an opinion—a thesis statement—and then gives reasons, details, and examples that support that opinion. The writer has to find reasons that will convince her audience.	Writers collect all the evidence they can to prove their opinions. One way to collect evidence is to gather all that they already know.	Inquiry lesson: What moves have you learned as speechwriters that you see other writers using in other kinds of opinion writing. Explore examples of petitions-Lego piece found on change.org works here. <i>Tell Lego to stop selling out girls.</i> **	When you are writing to make a real world difference, you ask, “Who can help me solve this problem?” and “Who might be causing this problem?” until you have thought of different audiences and ways you can reach them. The children should complete this in 4/5 days.
One way that writers of persuasive speeches come up with ideas is by seeing problems and imagining solutions.	Writers of persuasive speeches organize their evidence. They figure out different ways to group their evidence and decide which way makes the most sense. Then they can see where they need to gather more.	Writers keep themselves on track by working to meet a deadline. One way they do this is by creating a plan for their writing. Give students three or four days to write their second opinion piece.	Writers discuss and plan proposals. See the design plan template in the folder.
Opinion writers write bold, brave opinions.	Writers collect examples to prove their opinion. They “show” why the reader should agree with the opinion by using specific details.	Opinion writers gather evidence. They use personal stories, short specific examples, and observations.	To be convincing, you need to be as informed as you can be. One way to become more informed is to do some background reading and see how the reading changes what you already know and think.
Writers change the world not just by looking at what’s broken; they also look for what’s beautiful. They get others to pay attention to people, places, things, and ideas that they might otherwise miss.	Persuasive writers listen to their evidence and make sure it matches the opinion and the reason.	Opinion writers rely on several strategies to create introductions that draw their readers into the text. These include asking questions, telling a surprising fact, and giving background information. Most importantly, they introduce their text with a clear, focused thesis.	Word Wall for the cause group on domain specific words. Pg. 168 Calkins
Opinion writers assess their work using a checklist. This can be a minilesson or a share.	Persuasive writers consider their audience and make sure they put in their most convincing evidence. They think, “Will the audience care about this?” They discard material they don’t need.	*This is the share in the previous lesson but can be used as a TP on its own. Persuasive writers wrap it up with a bang. The conclusion reminds the reader of what change the writer wants to happen.	Yesterday’s revisions become today’s drafting strategies. As you draft today, all the revision work you have ever done should be brought forward into the process.

More TP’s for these bends on next page

Unit 3: Opinion: Changing the World (continued)

Bend 1: Launching Work on Persuasive Speeches.	Bend 2: Raising the level of Persuasive Writing.	Bend 3: From Persuasive Speeches to Petitions, Editorials, and Persuasive Letters	Bend 4: Cause Groups - Organize the groups based on interest and passion for the cause.
When you want your writing to persuade people, you need to think about your audience. One way to reach your audience is to address them directly. <i>Ways to Directly Address Your Audience Chart</i>	As writers begin to draft, they remember to write in chunks, in paragraphs to make their opinions as clear as possible.	Writers pause and look back at their progress as writers asking, “Am I living up to the goals I set for myself? Am I getting better? What should I work on next?” Use the Opinion checklist and personal goals	Today I want to teach you that before your piece goes out into the world, it’s your last chance to make sure that your readers will take it seriously and read every work you wrote. Revise and edit carefully.
Sometimes opinion writers address their audience by asking questions.	Writers use transition words and phrases to link different parts of their opinion writing.	Writers use what they have learned and apply it to all their writing. Go back and revise to make all of your opinion pieces stronger.	Celebration-share.
I want to remind you that writers don’t need to wait until you finish writing to go back and fix up your writing. You can think to yourself, “Wait! I know how to spell that!”	Choosing words that sound right and evoke emotion. Inquiry into what makes a speech effective and powerful. We’ll ask the question, “What makes for a powerful and persuasive speech. Video clips are referenced **		Additional Resources: <i>Calkins: Changing the World, Units of Study for Teaching Writing, Writing Pathways, If...then Curriculum</i> <i>Fletcher: Craft Lessons Teaching Informational Writing K-8</i>
Whenever you want to get better at something, it helps to look at your progress.	Pack an emotional punch. Decide what emotions you want your reader to feel and revise to bring out that emotion.		<i>Carl Anderson: Strategic Conferencing</i> https://www.youtube.com/watch?v=5g8cmWZOX8Q
	Assessing and preparing for mini-publication. Final revision and editing opportunity for this piece. Allow kids to publish speeches by sharing them or videotaping them. See pg. 112 in Calkins. <i>See sample speeches in the folder or on the CD.</i>		**Suzuki’s Speech https://www.youtube.com/watch?v=a66Dj5iAnEM **Change your Words, Change Your World https://www.change.org/p/tell-lego-to-stop-selling-out-girls-liberatelego **Persuasive petition example Research Links and Speeches can be found in the opinion folder or on the CD.

Unit 4: Once Upon a Time: Adapting and Writing Fairy Tales

Timeframe: End of February through April

Assessment

- Last Week in February – Pre On-Demand Assessment for a baseline: Use same prompt from the beginning of the year
- April – Post On-Demand Assessment and Published Pieces (with Celebrations)

Mentor Text

Prior to starting this unit, classic versions of *Cinderella*, *Little Red Riding Hood* and *The Three Billy Goats Gruff* should have been read aloud.

Bend 1- Writing in the Footsteps of the Classics

This unit is a revisiting of narrative writing. There are additional parts of the workshop time where teaching points are woven in. Any TPs used in the first narrative writing unit can be revisited here.

Teaching Point	Conferring	Mid-Workshop Interruption	Share
Inquiry lesson on adapted fairy tales. What does the author seem to be trying to do when he or she changes some things and not others?	Using notes as a tool for thinking-	Notes capture thinking, not just facts What is changed in the fairy tale and why	Anchor chart of student observations of what changed and why
When writers plan how an adaptation will go, they decide on a change they think will improve the story and they make sure that the change leads to other changes so the whole story fits together.		Checking adaptation plans to be sure they are meaningful and not trivial.	Organize notes to plan scenes-relate this back to small moment stories
Writers rehearse their stories to make them stronger. One way they do this is to story-tell and act the story, so it comes to life.		Storytelling Not Summarizing. Think of each small moment and stretch each scene.	Use story-planning booklets as scene-planning booklets. Quickly sketch the timeline of the next scene and then story tell out loud.
Writers rehearse in the middle of a story as well as at the beginning. Especially when writing a fiction story that has several small moments or scenes, it helps to story tell or act out each one before writing it.	Balancing narration, description and dialogue	Being a spelling fairy godmother. Think about what you know about spelling and hold yourself accountable. If you think a word is misspelled, try a word a few ways: Check the word wall, circle the word and come back to it	Gather scene planning booklets and meet to discuss endings. Discuss how endings to stories usually go and try a few.
Writers of fairy tales use narration, or telling, in some important ways: introduce the story, stitch one scene to the next, and end the story.	Balance your time by pushing your strongest writers and offering them challenges	Using narration to wrap up a story.	Partner work on endings- Partners give each other feedback to make sure the big problems are solved, and the ending is clear.
First adaptations will be finished today. Writers know that their writing gets better not only by what they do on the page, but what they do off the page. Good writers reread their own writing and judge it by goals that they can use as they continue growing as writers.	Work on helping students set personal goals for writing.	Study other writers' drafts to add to personal goals. Writers leave behind their drafts and move tables to read and admire other writer's drafts. They look for things they want to work on as writers and add to their goals.	Prepare the children for the next workshop lesson: to write adaptations that teach a lesson. Possible homework is to ask kids to choose a tale that teaches a lesson and begin brainstorming potential adaptations.

Bend 2-Follow the Path: Adapting Fairy Tales with Independence.

This unit is a revisiting of narrative writing. There are additional parts of the workshop time where teaching points are woven in. Any TPs used in the first narrative writing unit can be revisited here.

Teaching Point	Conferring	Mid-Workshop Interruption	Share
Writers plan not only their writing but also their process for making a piece of writing. One way writers do this is by using a template.	Circulate to decide on ways to group the children to work together. Maybe children adapting the same fairy tale...	Writers collaborate to improve their writing. Collaborate with other writers adapting the same story	Add to the chart on making changes to characters, events, and motivations
Writers add tension to their stories by using repeated refrains.	Timelines, plot lines, setting	Fairy Tales are Small Moment stories. Many of you are using dialogue, show don't tell...	Progress reflection
Writers revise by doing a second draft early in the process.		Show don't tell- actions, dialogue, sensory imagery	Share adapted refrains from fairy tales kids are writing
Writers add clarity to dialogue between characters by adding action.		Writers stitch scenes together by adding narration or connecting words.	Writers create strong endings by creating a sense of closure.
Writers revise their fairy tales by using figurative language to paint a mind picture for the reader.	Writers can create specific vocabulary lists with words that match their stories.	Writers use alliteration to paint a picture with language.	Review the five most commonly misspelled words you see in the children's writing.
Writers improve their stories by using a variety of sentence types.	Starting sentences with action	Starting sentences with prepositional phrases	

Bend 3-Blazing trails: Writing Original Fairy Tales

Teaching Point	Conferring	Mid-Workshop Interruption	Share
Fairy tales have a magic formula- a character with traits and wants, trouble and more trouble, and then a resolution		Fairy tale writers add to the magic formula by making sure there is a villain.	Partner work to plan stories: Since writers don't have magic mirrors to ask questions to, they can use partners. Partner, partner on the rug...
Writers elaborate by focusing characters' actions around an object that important to the character. (Think Owen's blanket in Owen by Henkes or Red Riding Hood's basket)	If-then suggestions on page 131	Red's basket is in three scenes of the story. The basket helps stitch the story together.	Writers balance their stories by adding in small bits of summary.
Writers create mind pictures for the reader by using descriptive language.		Writers make movies in their minds and envision their characters' actions and reactions.	Revisit drafts with writing partners to choose a draft to revise, edit, and publish.
Fairy tale writers reread to revise. They make sure the magic pops up when the story's trouble pops up.	Fairy tale magic can be simple		Some fairy tales introduce magic in different places. The mirror in Snow White shows up in the beginning. The magic in Beauty and the Beast pops up at the end when the Beast turns into a prince.
Writers vary the pace of their writing to guide the reader. They slow down moments by using more words and sentences and speed up moments by taking words and sentences out.	Paragraph work	Writers try out different types of punctuation to clarify meaning.	Commas in a series
Writers notice patterns in writing and make sure their pattern isn't broken by carefully editing. Name what you have noticed in their collective writing. Tense and dialogue are common problems.			
Fairy Tale share			